

IFARreports

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May/June 1985

Formerly the Stolen Art Alert and Art Research News

Stolen Art Alert

Yet Another "Thomas Hart Benton"

Role of an Insurance Adjuster in the Recovery of a Statuette



The Dreamer, a clever Thomas Hart Benton forgery that has eluded a number of experienced dealers in American art

Yet Another "Thomas Hart Benton"

IFARreports
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The Dreamer, a clever Thomas Hart Benton forgery that IFAR has recently examined

The Dreamer is the cleverest of the eight Thomas Hart Benton forgeries that IFAR has examined recently. At first glance it appears to be an acceptable watercolor from his early period, but upon close examination discrepancies with Benton's known style are revealed and the composition gradually begins to fall apart.

It is neither a pastiche nor a copy of an original Benton, as were the majority of the other seven works exposed in a previous IFAR publication ("Thomas Hart Benton: A New Assault," *Art Research News*, 1983, Vol. 2, no. 2-3, pp. 11-14). This forger has chosen instead to create an original composition using a brushwork style similar to Benton's and colors (blue, tan, burnt-orange, and green) often used by the artist.

As before, IFAR consulted with two recognized Benton experts, Professor Matthew Baigell, author of *Thomas Hart Benton* (Abrams, 1973), and Mr. Robert C. Graham, Jr., Vice-President of Graham Gallery in New York (a gallery particularly familiar with Benton's works, having represented the artist during the last years of his life and now acting as consultants to the Benton Trusts).

Professor Baigell observed that the artist exerted considerable effort on *The Dreamer* and that there are many subtle touches indicating care and thought on the part of the artist. He noted that the work appears to date from the style of Benton's early years, as the cliffs at the left are similar to those painted by Benton between 1915-20. Professor Baigell also pointed out that there are aspects of the work which argue against an attribution to Benton, including the dull and poorly articulated gray area beneath the train.

Mr. Robert C. Graham's initial response was similar to Professor Baigell's: that *The Dreamer* has characteristics associated with Benton's early works. However, upon closer examination his reaction was uniformly negative. He felt that the slant of the signature

is wrong and too facile, and that there are many weaknesses in the structure of the composition. Among them are the particularly uncharacteristic colored areas of the river bank at the right; ripples in the water which appear too contrived; and the figure, which lacks conviction.

Mr. Graham observed that the train in the background is a well-known Benton theme (*Engineer's Dream*, 1930, and *Wreck of the Ole '97*, 1943). He added that "this one, however, has the static, right-angled structure of a small child's wooden train. There is none of the mannered forward pitch and implied motion that Benton always gave his locomotives."

Mr. Graham had the opportunity to show a photograph of *The Dreamer* to Miss Jessie Benton, the artist's daughter. Her reaction was identical to Mr. Graham's. She compared it with two watercolors in her collection dating from the period which *The Dreamer* imitates, but the work in question is clearly inferior.

As a result of IFAR's report on *The Dreamer*, the owner of the work returned it to the gallery from which it was acquired, and received full restitution. The gallery, an old and reputable firm, was undoubtedly convinced by *The Dreamer* just as was the purchaser. Both the gallery and the owner might have exercised extra caution since the work is unknown, undocumented, and had not been published in the standard works on Benton's art. When this is the case, careful research into the provenance of the work and consultation with experts in the field is essential.

Virgilia Heimsath Pancoast

Role of an Insurance Adjuster in the Recovery of a Statuette

The percentage of art recovered is alarmingly low, and yet when recoveries are made, it is frequently a result of long, patient negotiations made by an insurance adjuster in concert with the police. The role of the insurance adjuster is often obscured when a recovery is announced. However, in order to negotiate a recovery, the insurance adjuster may be forced to take risks, he may be involved in extensive research to verify a claim, and he may go to extreme lengths to be assured he is recovering the right work of art.

The key role of an insurance adjuster is illustrated by the recovery of a gold statuette stolen from a London gallery. In 1979 three thieves stole a gold statuette from display at Spink & Son, London. The statuette, reported to be a 5th century B.C. Persian figure, was due to be auctioned in Zürich and was once part of the collection of Ernest Brummer. (*ATA Newsletter*, Nov. '79, vol. 1, no. 9, IFAR no. 86, *79.214). London papers called the statuette the "Million Buck Man." It was probably the wide publicity surrounding the case which made the object unsaleable, and thus contributed to its eventual recovery. Reports at the time said the thieves stood very close to the display case, obscuring the closed circuit television, and forced the case open. Since the piece was so small, security guards did not realize the statuette was gone until after the thieves escaped.

At the time of the theft, Spink and the insurance adjusters thought that it was unlikely the statuette would be sold, instead they expected a cash demand for its return. Their major fear was that the statuette would be melted down, or that it might have been stolen on commission, or that it would be sold to an unscrupulous collector, who would quietly keep it in his collection for several years.

The Persian figure represented one of the most important items from the collection of the late Ernest Brummer, a New York art dealer and collector. It was the property of Mrs. Brummer, his widow, and had been owned by Mr. Brummer since 1927. The piece was unique; there was no other gold figure dating from the 5th c. B.C. of Persian origin. Mrs. Brummer had asked Spink & Son to arrange the sale of the collection, and they entered into a joint venture with Galerie Koller of Zürich.

After the figure was stolen, the insurance adjuster first sought to establish its value and verify its authenticity, a standard business practice. Since the statuette was covered under a general or blanket insurance, and therefore not specifically insured, its value was a serious question. It was difficult to establish a market value for this unique piece, save being auctioned off. Before putting the statuette up



Achaemenid, Statuette of a Man, Stolen in 1979 and recovered in Scotland

for auction, the auction house had its authenticity verified by several experts. Its authenticity had been questioned in the past, when it was withdrawn from a London exhibition in the 1930s. The figure was remarkably similar to a silver statuette housed in the Staatliche Museen, East Berlin, and two conclusions were drawn from close comparison. First, that since they were comparable, then the existence of the silver man, whose authenticity was not questioned, supported the theory that the gold man was equally authentic. Another view, however, was that a forger created the gold piece so similar to the silver one that no one would question its authenticity.

Immediately following the theft, the police followed several leads in the case. They sought to verify a series of anonymous calls, but the callers were either unable or unwilling to name any of the persons involved in the theft. The law of the United Kingdom prohibits the repurchase of a stolen work of art for ransom. Police sought to verify that the callers were actually in touch with the thieves, or that they had possession of the figure. There were repeated requests by the police for photographs of the stolen piece, but they were never furnished. It was concluded that the callers were merely opportunists. Everyone was concerned to have the genuine piece returned in addition to arresting the thieves. However, all the anonymous callers made it clear that no information would be forthcoming which

might lead to the arrest of the thief or thieves who were in possession of the gold statuette. Contact was maintained with these callers, but the insurance adjuster was reluctant to enter into negotiations at the request of and in cooperation with the police working on the case. The thieves were threatening to destroy the figure if their demands were not met, this therefore lent a certain urgency in handling the case. Normally, the police and insurance companies are reluctant to succumb to ransom demands, since this could provoke further thefts.

In December, 1980, the insurance adjuster learned that information had been received which might lead to the recovery of the statuette and the arrest of those who stole it. In April, 1981, the adjuster was told that police in Edinburgh, Scotland had an informant who was not likely involved in the theft, and who was willing to indicate where the statuette could be found as well as the man in possession of it. The adjuster was also told that the gold statuette was believed to be intact (whereas earlier reports indicated it had been melted down). The informant sought to claim a reward if police were able to recover the statuette and arrest the culprits responsible for the theft. The insurance adjuster first sought to verify that the statuette was the same one stolen in September, 1979. The informant arranged temporary possession of the piece, and the insurance adjuster was called to make a positive identification. Arrangements were made for him to take the statuette and have it tested for its gold content and weight. A small hole was drilled into the back of the body in order to determine whether it was a copy coated in gold leaf. This test was done, at the reluctance of the adjuster, but was necessary to identify the statuette. After the adjuster was satisfied, officials negotiated the amount of the reward with the informant.

The informant told the adjuster he believed the statuette was in the possession of those who stole it originally, and who following the theft, sold it for scrap value. As a result of the press reports, the thieves raised funds to re-purchase it and had been trying to dispose of it ever since, according to the informant.

One suspect was arrested on June 4, 1981 and was brought to London to face charges. All other parties appear to have had a favorable outcome: the informant received his reward money, the insurance company recovered the statuette and returned it to its owner, and the police arrested a suspect.

L.S.P.

Arrest of Claire Eatz

Several dealers, who consigned art work to Claire Eatz but were never paid, may be able to sleep better at night with the long-awaited arrest of Mrs. Eatz on March 12, in Gilbertsville, N.Y. On January 31, the U.S. magistrate of the Southern District of New York issued an arrest warrant for Mrs. Eatz. She was arrested for interstate transportation of a painting by Martin Johnson Heade, 'Cora's Shear-Tail' with a Single Orchid. On March 13, Mrs. Eatz appeared at U.S. District Court, Northern District of New York, in Syracuse, and was released on a \$5,000 own recognizance bond, co-signed by her daughter and son-in-law, Mr. and Mrs. Stephen Hall. On April 12 Mrs. Eatz appeared at a court hearing where bail was re-set in the Southern District of New York.

The Heade painting is one of many consigned to Mrs. Eatz, but never paid for. Mrs. Eatz has left at least three major art dealers several thousand dollars poorer in the wake of a bold money-making scheme. Mrs. Claire Ormsby Eatz owned the Rothschild Gallery, which she operated out of her home in Bridgewater, N.J. One of her business practices, according to depositions filed in two courts, consists of taking a painting on consignment and selling it without paying her consignor. On at least two occasions she waited for her buyer to sell the work to another gallery, then received the same work on consignment from the second gallery, and later refused to remit payment or return the painting. In effect, two dealers paid for the same painting; each dealer never imagined that another dealer might hold title, and each dealer had consigned the painting to Mrs. Eatz (Ketchum, Linda, "Galleries Victims of Fraudulent Consignment Scheme," *SAA*, Nov. '83, vol. 4, no. 6, p. 2).

Mrs. Eatz has been described by some as a sweet old lady, yet others have described her as a smooth and polished con artist, a habitual yet convincing liar. On two occasions, after delaying payment repeatedly, Mrs. Eatz told the respective dealers she would send the check in the mail, but when the certified mail envelope arrived it contained only a blank piece of paper.

The tale of the Heade painting is indicative of Mrs. Eatz's activities. Sally Turner, an art dealer in Phoenix, Az., told IFAR that in December of 1982 Mrs. Eatz took four paintings on consignment, but that despite repeated requests, Mrs. Turner has not received payment. She is one of the dealers who received a certified mail envelope from Mrs. Eatz that contained only a blank piece of paper. One of the paintings consigned to Mrs. Eatz was the Heade, 'Cora's Shear-Tail' with a Single Orchid, valued at \$150,000. Six months later Mrs. Eatz returned the painting to Mrs.



Martin Johnson Heade, 'Cora's Shear-Tail' with a Single Orchid, valued at \$150,000. Photograph courtesy of Hirschl & Adler Galleries, Inc.

Turner, who was unaware that Mrs. Eatz had sold it and that the painting also belonged to Hirschl & Adler Galleries, N.Y. The chain of events began when Mrs. Turner consigned the Heade to Mrs. Eatz, who sold the painting to Alexander Gallery, N.Y. Alexander Gallery then sold the painting to Hirschl & Adler. On May 20, 1983, Hirschl & Adler consigned the Heade to Mrs. Eatz, who told the gallery she had a buyer. Hirschl & Adler asked repeatedly for payment, and on one occasion, Mrs. Eatz said that her client had 'miswritten' the check, causing a delay. In mid-June Hirschl & Adler retained a law firm to begin legal action against Mrs. Eatz. Meanwhile, Mrs. Eatz had returned the painting to Mrs. Turner, through Renee Andre, Mrs. Turner's daughter. Mrs. Eatz therefore sold the Heade, but she never paid Sally Turner. Since Sally Turner was in possession of the Heade painting, and Hirschl & Adler had not received payment for it, they sued Mrs. Turner and Renee Andre in U.S. District Court, Trenton, N.J. Mrs. Eatz was not named as a defendant because of an involuntary bankruptcy petition.

Mrs. Turner, who is very bitter about the case, told IFAR that the dealers should organize to protect themselves from such schemes. She said they could remain secretive about their sources, but at the same time protect the owner and the seller. IFAR readers who know of other allegedly fraudulent deals involving Claire Eatz may contact Special Agent Bob Hickey, F.B.I., Manhattan, 212/553-2700.

Recoveries

New York

Last year IFAR participated in events leading up to the recovery by an F.B.I. agent of a Whistler drawing from a New York Gallery. Until now IFAR has had to withhold information of the recovery until the F.B.I. had adequate time to investigate the theft. In March, 1983, a Sarasota, Florida office was robbed of a collection of Russian enamel and silver objets d'art in addition to paintings and drawings by Whistler (*SAA*, Dec. '83, vol. 4, no. 9, pp. 3, 6, nos. 1100-01, p. 22, no. 1258, p. 32, no. 1351, p. 35, nos. 1373-5, p. 36, nos. 1376-81, *83.347). All of the above mentioned items are still missing; the drawing recovered last year was not on this list of stolen items. A reward is being offered for information leading to the recovery of the remaining missing art work.

In March, 1984, IFAR received a phone call from the theft victim who said that one of his drawings, *Women in Profile*, was being offered for sale in a Madison Avenue gallery. He told IFAR that the drawing was easily identifiable by its inscriptions and monogram on the reverse, and he learned of the whereabouts of his drawing from a Whistler expert. The Whistler scholar, who lives in Scotland, received a photograph of the drawing for verification from the same New York gallery offering it for sale, and immediately identified it as belonging to the theft victim in Florida. The scholar contacted the victim in Florida, who in turn notified IFAR. IFAR then contacted the gallery, a very reputable Madison Avenue firm, which immediately withdrew it from sale. They were surprised to learn that the drawing had been stolen and told IFAR that the Whistler was consigned by a well-respected London gallery, which had bought it at auction in London. The London firm was also surprised to learn the drawing had been stolen, and cooperated fully in order to bring about the recovery. IFAR contacted the F.B.I. and after a positive identification was made, an F.B.I. agent came to recover the drawing.

The Whistler has been returned to its owner in Sarasota, Florida, but there is still no clue as to the whereabouts of the other stolen art. The F.B.I. in Sarasota is still investigating the case, and anyone with information is asked to call IFAR, or S.A. Gerry Sellers, phone 813/955-3325. Following are photographs of the recovered drawing and of some of the Russian art which is still missing.

Recoveries

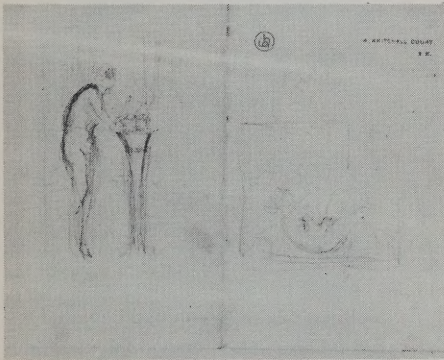
Boston

The Massachusetts Bay Charter, stolen from the State Archives on August 8, 1984, was recovered last March (SAA, Nov. '84, vol. 5, no. 9, pp. 2, 15, no. 1996, *84.415). The first page was recovered intact, but the wax seal used by King Charles I to bind the document is still missing, according to Capitol Police. The document, found in a cardboard container, was recovered in a drug raid on a Dorchester, Massachusetts apartment on March 7. It was positively identified two days later by state archivist Albert H. Whitaker, Jr.

L.S.P.



Kuzmichev, Kovsh, silver gilt and pique-à-jour enamel, still missing



James Abbott McNeill Whistler, Two Women, recovered



Russian, 19th Century Beaker, silver and pique-à-jour enamel, H. 5.2 cm., still missing



Russian Badge with the Swords of the Imperial Order of St. Stanislaus, c. 1910, gold and enamel, still missing

Antiquities

Achaemenid (Persian, 5th c. B.C.), *Statuette of a Man*, (ATA Newsletter, Nov. '79, vol. 1, no. 9, p. 11, no. 89, *79.2.4).

Books, Documents, Manuscripts

Charter of the Massachusetts Bay Colony, 1628-9 (SAA, Nov. '84, vol. 5, no. 9, p. 15, no. 1996, *84.415).

Correction

The January/February issue of *IFARreports* reported the theft of furniture and a wood plate representing Christ on the cross (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, p. 30, nos. 154-5, 162, p. 31, no. 168, *85.84.1-4). The theft took place on October 23, 1984, from a home in Ecublens, Switzerland (not West Germany as previously reported).



Plate Representing Christ on the Cross with the Virgin and St. John, wood, approx. Diam. 80 cm.

Art Theft and Murder

Owner Sought

On June 26, 1984, Betty and David Branum were robbed of antiques, paintings and jewelry, valued at over \$500,000 and then shot and killed by unknown person(s). Mr. and Mrs. Branum owned and operated the Wayside Antiques, Inc. in Irvine, Florida, 15 miles north of Ocala, in northwest Marion County. The victims had been gagged and handcuffed to safes, and died from gunshot wounds to the head, fired from a small caliber weapon. Police told IFAR that no break-in occurred, and that the murderer(s) were known to the victims. On the evening of June 26, Mr. and Mrs. Branum had an appointment with a white male. After 5:00 p.m. three invoices were written, suggesting that the robbery occurred after the sales were transacted.

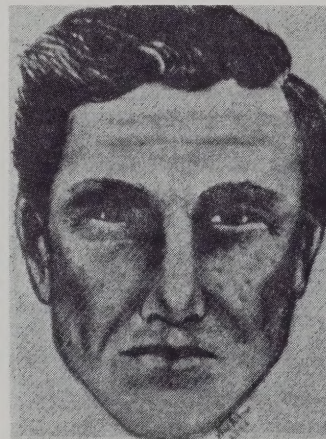
Police have furnished IFAR with a sketch of two white males wanted for questioning. One suspect is described as a white male, approximately 30-32 years of age, 6 ft.0 in., 160 lbs., brown hair, light complexion, no detectable accent, and in casual dress. The second suspect is described as a white male, possibly American, West Indian, or Latin, approximately 30-40 years of age, 5 ft.8 in., 145-150 lbs., black wavy oily hair, dark weathered complexion, noticeably pock marked, and in casual dress. Their vehicles were described by passing motorists as a full-size American pickup truck, blue/green with a white top, and white or off-white sedan.

Some of the objects stolen include two 18th century miniatures by Ozias Humphrey of a mother and son; a silver and bronze statue of St. George and the Dragon on a marble base, valued at \$35,000; two Art Nouveau bronze chairs, gold plate embossed with vegetal design and claw feet, valued at \$20,000; an equestrian statuette of Napoleon, the horse is carved in ivory and wears a silver saddle; a silver gilt punch bowl by Benjamin Smith, England, dated 1841; an ivory clock with a silver figure of a male on the top; a large Art Nouveau bronze silver plated ewer; a pair of bronze silver plated compotes; and a Chinese cloisonné horse on a wood base (nos. 624, 632, 635, 639, 653-4, 656-7, 662).

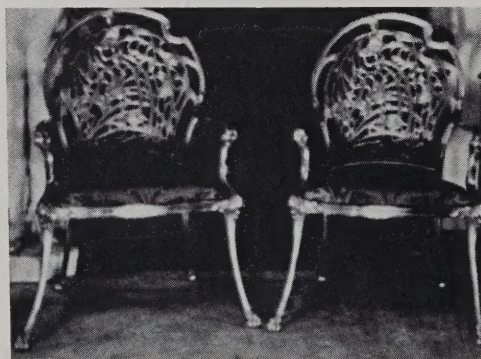
Anyone with information concerning the homicides or stolen property should contact IFAR, or Inv. Leo Smith, Marion County Sheriff's Office, P.O. Box 1987, Ocala, Fl., 32768, phone 904/732-8181, after 5:00 p.m. 904/732-9111; or S.A. John Burton, Florida Department of Law Enforcement, 400 W. Robinson, Suite 201, Orlando, Fl., 32801, phone 305/423-6010.



Suspect Number 1

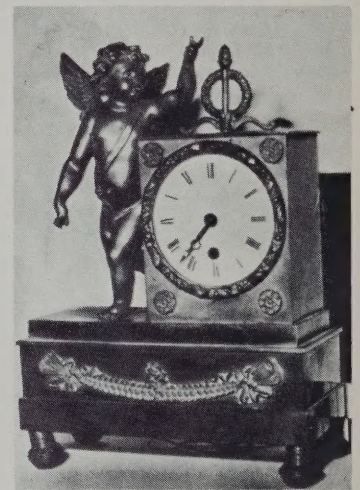


Suspect Number 2



Two Art Nouveau Chairs, no. 632

Police in France have reported that several works of art were found with the body of a dead man on the Paris-Bordeaux train. The following are photographs of the items found on the train. Anyone with information about the murder or the art work is asked to contact IFAR or the Office Central pour la Répression du Vol d'Oeuvres et Objets d'Art, 11 rue des Saussaies, 75800 Paris, phone 266.25.50 or 261.51.40, file no. 208/84/U.



Empire Style Bronze Clock, 25 x 20 cm.

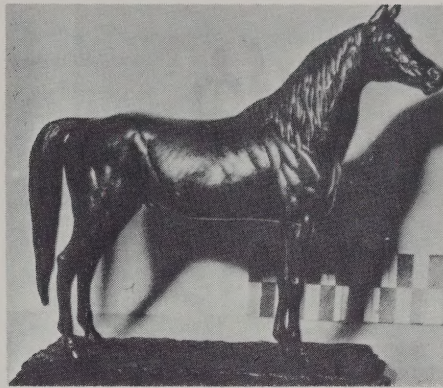


Bronze Statuette of a Woman in the Lotus Position

L.S.P



Second Empire Soldier, bronze, H. 10 cm.



Dubucand, Standing Horse, bronze, No.: 3048



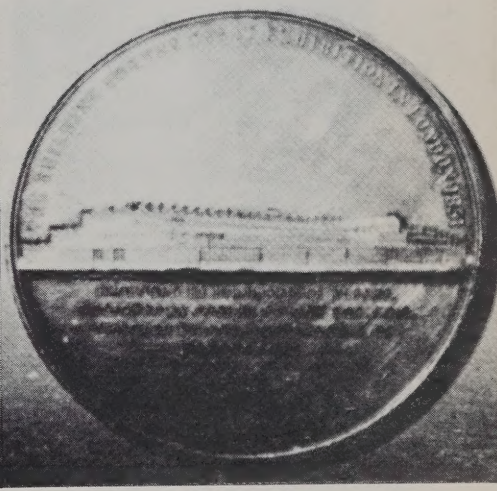
Queen Victoria, and Universal Exhibition of London—1862



Bronze Statuette of a Seated Man, H. 20 cm.



The Houses of Parliament, and Westminster, and Her Most Gracious Majesty Queen Victoria



The Building for the Great Exhibition London 1851, and His Royal Highness Prince Albert



Bronze Statuette of a Seated Woman, Holding a Shell



Stolen Art Alert

The March issue of *IFARreports* contains the description of a French 19th century portrait of a woman stolen on October 15, 1984, from Charente-Maritime, France (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 12, no. 221, *85.114). A photograph was omitted and we are publishing it here.



French, 19th century, Portrait of a Woman, 1856, signed M.M.

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Philadelphia

An authorized copy of the Emancipation Proclamation was stolen from a collector sometime before November, 1984 (no. 688). The document is one of 48 authorized copies signed by President Abraham Lincoln, Secretary of State William H. Seward, and Jno [John] G. Nicolay, Private Secretary to the President. The documents were printed under the direction of George H. Boker, Charles Godfrey Leland, and Bayard Taylor, and offered for sale at the Great Central Sanitary Fair in Philadelphia, June 7-29, 1864. At the end of the fair some of the copies remained unsold at a price of \$10.00, and were presented to libraries or later sold.

Milan

A Pissarro painting, *Jeunes filles dans le jardin*, has been reported stolen from a collector in Milan (no. 556). The painting was stolen from the owner's residence sometime during the week of December 29, 1984 through January 6, 1985.

Athens

In March we reported the loss of a notebook by Llobovi Popova from a collector in Greece (*IFARreports*, Mar. '85, vol. 6, no. 2, p. 7). We recently received further information from the owner and are publishing photos and a description in this issue (no. 595). About 100 drawings on a poor quality gray paper were bound in a notebook. The owner believes that the thief was not a professional, but rather someone familiar with the house.

New York

A portfolio of twenty works on paper by Judith Deim were lost in a Manhattan taxi in early February (no. 516). The works, all signed J. Deim, are approximately 20.3 x 30.5 cm., and date from 1962 to 1984. The earlier work is from Seville, Arles, and Tangier, the latter work from Monterey, Ca., Guatemala, and Mexico, and they vary in medium from oil on paper, tempera on paper, to some ink drawings. The work is mostly figurative, and the owner has supplied IFAR with photos of paintings by the artist which are not lost, but are representative of her work. The owner has posted reward notices in taxi garages, had ads printed in a taxi newspaper and placed lost and found ads in local newspapers, but has not yet received a response. A reward is being offered for the return of the missing works.

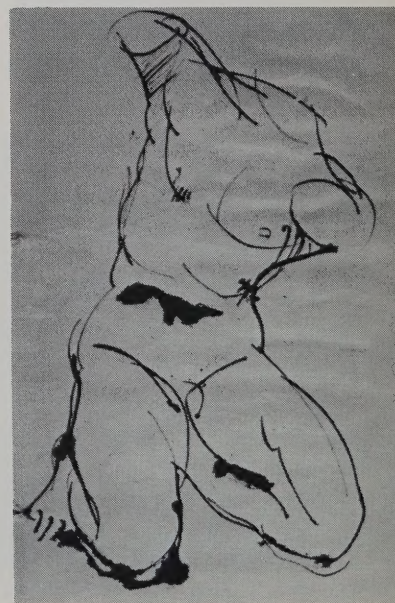
Cambridge, Massachusetts

Two paintings have been reported stolen from a U.S. national historic site in Cambridge (nos. 513, 555). The oil paintings, Jules Achille Noël, *Nuremburg Market*, and Jane Stuart (Attributed to), *Portrait of George Washington* (after Gilbert Stuart's Athenaeum Portrait of 1796), were stolen on March 13, 1985. A reward of \$1000 is being offered for information leading to the recovery of the two paintings.

L.S.P.

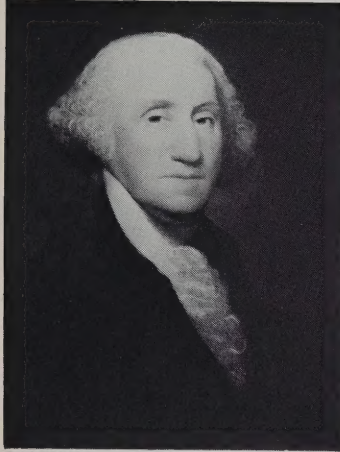


Camille Pissarro, *Jeunes filles dans le jardin*, no. 556



Llobovi Popova, drawing similar to those stolen, no. 595

Fine Arts



511



512



514

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

511 STUART, Gilbert, Attributed to (1755-1828). Portrait Sketch of George Washington. Oil on canvas. 71.1 x 61 cm. Ref.: Mount, Charles Merrill, *Gilbert Stuart*, N.Y., 1964, p. 378. *85.262. Los Angeles, Ca. 6 Mar. '85.

American, 19th Century

512 SHARP, Joseph Henry (1859-1934). Indian Boy in Full Dress. Oil. 45.7 x 30.5 cm. Inv. No. 73528. *85.267.2. Taos, N.M. 20 Mar. '85.

513 STUART, Jane, Attributed to (1816-88). Portrait of George Washington, After Gilbert Stuart's Athenaeum Portrait of 1796. Oil on prepared board. 61.6 x 52.4 cm. Labels on verso of frame: FOGG/ART MUSEUM/LOAN/5003. Inscribed in black ink: G. Washington/property of/DANA/UNKNOWN/HEAD OF WASHINGTON/Lent by MISS R. C. DANA. *85.273.2. Cambridge, Ma. 14 Mar. '85. *Reward.*

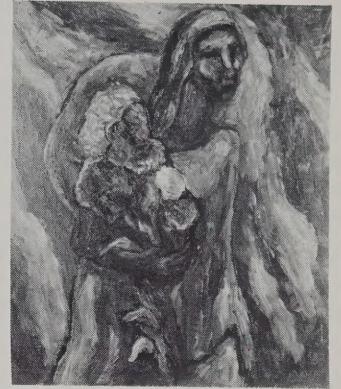
514 SONNTAG, William Louis, the Elder (1822-1900). View of the Hudson River Valley. Oil on canvas. 91.5 x 71 cm. Signed W. L. Sonntag in l/l. *85.306. Columbia, S.C. 26 Mar. '85.

American, 20th Century

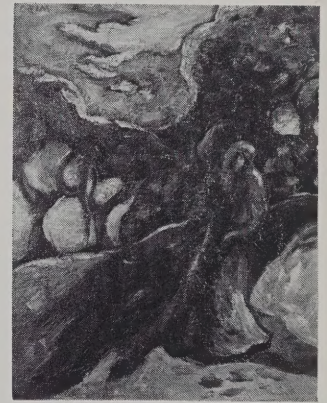
515 ADER, Pamela Bennett. Reverence Series—Luxury. Mixed media, collage. Approx. 45.7 x 38.1 cm. *85.305. New York, N.Y. Mar. '85.

516 DEIM, Judith. Untitled (twenty works). Approx. 20.3 x 30.5 cm. Signed and dated in l/r. Note: The photos reproduced here are similar to the paintings stolen. *85.261.1-20. New York, N.Y. Feb. '85. *Reward.*

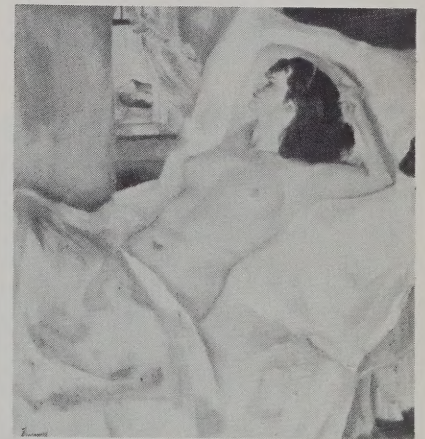
517 FARNSWORTH, Jerry (b. 1895). Summer Morning. Oil on canvas. 37.5 x 35.6 cm. Signed in l/l. *85.269. New York, N.Y. 22 Mar. '85.



516 Similar to



516 Similar to



517

518 HIGGINS, W. Victor (b. 1885). Aspens.
Oil. 30.5 x 35.6 cm. Inv. No. 27156.
*85.267.1. Taos, N.M. 20 Mar. '85.

519 JACOBSEN, Antonio. James S. Whitney,
Fastest Freighter on Long Island Sound, 1914.
Oil on cardboard. 41.9 x 91.4 cm. Corners and
edges are torn. *85.196. Westerly, R.I.
Summer, 1984.

520 LAWSON, Ernest (1873-1939).
Washington Heights Landscape, c. 1913. Oil
on canvas, mounted on board. 27.9 x 27.3 cm.
*85.259. Santa Monica, Ca. Feb. '85.

Belgian, 19th Century

521 VERBOECKHOVEN, Louis or Charles
Louis (1802-89). Dutch Shipping Boat in
Choppy Waters. Oil on canvas. 26.7 x 37.5
cm. Signed. *85.266.18. Sandford Orcas,
England. 31 Jan. '85.

522 VERBOECKHOVEN, Louis or Charles
Louis (1802-89). Fishing Boat Offshore. Oil on
panel. Approx. 10.2 x 17.1 cm. Signed in l/l.
*85.266.15. Sandford Orcas, England.
31 Jan. '85.

523 VERBOECKHOVEN, Louis or Charles
Louis (1802-89). Fishing Boat Offshore. Oil on
panel. Approx. 10.2 x 17.1 cm. *85.266.16.
Sandford Orcas, England. 31 Jan. '85.

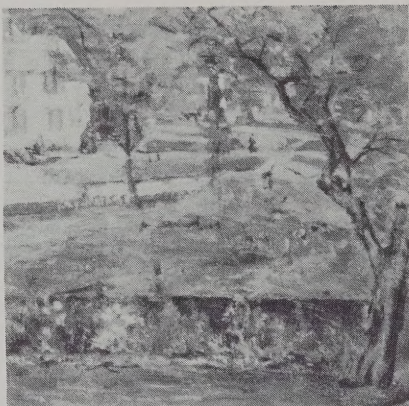
524 VERBOECKHOVEN, Louis or Charles
Louis (1802-89). Fishing Boat Offshore. Oil on
panel. Approx. 10.2 x 17.1 cm. Signed in l/l.
*85.266.17. Sandford Orcas, England.
31 Jan. '85.



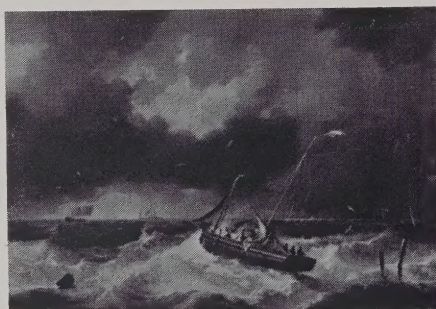
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10 519



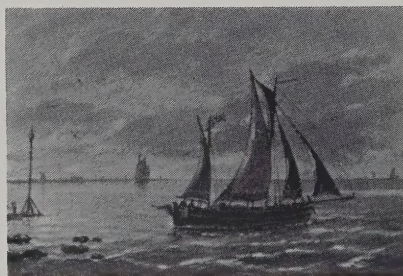
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523

Byzantine, 9th Century

525 Unknown. Saint Represented as a Bearded
Man, 9th-10th c. Fresco. Cleaning and
preservation work undertaken 1967/8.
*85.275.3. Komi Tou Yalou, Cyprus.
16 Aug. '84.

526 Unknown. Six Standing Figures, 9th-10th
c. Fresco. Cleaning and preservation work
undertaken 1967/8. Fourth figure from left is a
winged angel presenting a model of the church
to St. Solomon. *85.275.7. Komi Tou Yalou,
Cyprus. 16 Aug. '84.

527 Unknown. Standing Figures Representing
Saints, 9th-10th c. Fresco. Cleaning and
preservation work undertaken 1967/8.
*85.275.5. Komi Tou Yalou, Cyprus.
16 Aug. '84.

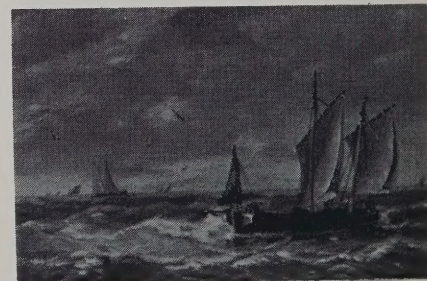
528 Unknown. Two Saints, 9th-10th c. Fresco.
Cleaning and preservation work undertaken
1967/8. *85.275.4. Komi Tou Yalou, Cyprus.
16 Aug. '84.

529 Unknown. Two Saints, 9th-10th c. Fresco.
Cleaning and preservation work undertaken
1967/8. *85.275.6. Komi Tou Yalou, Cyprus.
16 Aug. '84.

Byzantine, 15th Century

530 Unknown. Ayios Spyridon. Fresco.
Cleaning and preservation work undertaken
1967/8. *85.275.1. Komi Tou Yalou, Cyprus.
16 Aug. '84.

531 Unknown. Holy Deacon Dressed in
Himation. Fresco. Cleaning and preservation
work undertaken 1967/8. *85.275.2. Komi
Tou Yalou, Cyprus. 16 Aug. '84.



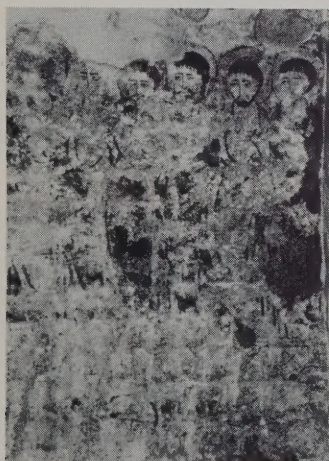
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531 detail



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Canadian, 20th Century

532 HARRIS, Walter. Wolf. Approx. 76 x 91 cm. Signed. Wolf in black and red on white background. 85.247.6. Westmount, Que. 31 Jan. '85.

Dutch, 17th Century

533 GAAL (or Gael), Barend (1620-87). Peasants at a Village Market. Oil. 41.3 x 53.3 cm. Signed. *85.296. London, England. Feb. '85.

534 STORCK, Abraham (1635-1710). Shipping off Dutch Coast. Oil on canvas. 35.6 x 45.7 cm. Signed. *85.302.2. London, England. 19 Mar. '85.

Dutch, 19th Century

535 HULK, Hendrik (1842-1937). Dutch Shipping on Estuary Calm. Oil on panel. 22.9 x 34.9 cm. Signed in l/r. *85.266.9. Sandford Orcas, England. 31 Jan. '85.



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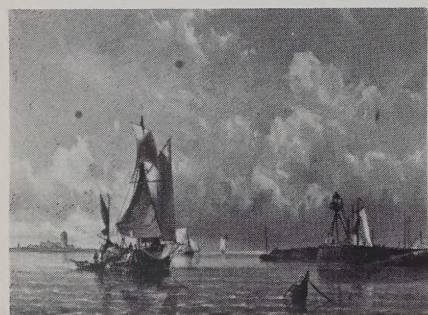


535



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536 KOEKKOEK, Hermanus (1815-88). Shipping in Choppy Waters, 1860. Oil on canvas. 25.4 x 34.3 cm. Signed and dated in l/l. *85.266.7. Sandford Orcas, England. 31 Jan. '85.



537

537 KOEKKOEK, Hermanus (1815-88). Shipping in an Estuary Calm, 1860. Oil on canvas. 25.4 x 34.3 cm. Signed and dated in l/r. *85.266.6. Sandford Orcas, England. 31 Jan. '85.

538 ROOSENBOOM, Nicolas Jan (b. 1808). Winter Landscape. Oil on panel. 23.5 x 33 cm. Signed. *85.266.2. Sandford Orcas, England. 31 Jan. '85.

539 SPOHLER, Jan Jacob (1811-79). Windmills by Frozen River. Oil on panel. 15.9 x 25.4 cm. Signed in l/r. *85.266.5. Sandford Orcas, England. 31 Jan. '85.

540 SPOHLER, Jan Jacob (1811-79). Winter Landscape. Oil on panel. 21.6 x 31.8 cm. Signed. Figures skating and sledding on ice. *85.266.1. Sandford Orcas, England. 31 Jan. '85.

English, 18th Century

541 CHINNERY, George (1748-1847). Chinese Coolie in Landscape. Oil on canvas. 22.9 x 17.8 cm. 85.258.4. London, England. Feb. '84.

542 CHINNERY, George (1748-1847). Harbor at Macao. 26.7 x 45.7 cm. *85.258.3. London, England. Feb. '84.

543 CHINNERY, George (1748-1847). Portrait of Captain Farouharson. Oil on canvas. 41.3 x 33 cm. No. K. 194. *85.258.2. London, England. Feb. '84.

544 CHINNERY, George (1748-1847). Portrait of Hon. Edward Gardner, 1819. 38.1 x 30.5 cm. Dated on reverse label. No. L. 794. Wears black coat, red curtain behind him. *85.258.1. London, England. Feb. '84.

545 IBBETSON, Julius-Caesar (1759-1817). Landscape with Travelers. Oil on canvas. 29.2 x 34.9 cm. *85.266.4. Sandford Orcas, England. 31 Jan. '85.

546 LUNY, Thomas (1759-1837). Shipping in an Estuary, 1829. Oil on panel. 29.2 x 40.6 cm. Signed and dated at left. *85.302.3. London, England. 19 Mar. '85.



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English, 19th Century

547 DOVER, L. Still Life with Chianti Bottle and Oranges, 1901. Oil on canvas. 64 x 69 cm. Signed and dated in l/r. *85.271.1. Manchester, England. 28 Mar. '84. *Reward*.

548 FENN, William Wilthieu (1827-1906). River Landscape with Windmill and Figures. Oil on panel. 24.8 x 40 cm. Signed and dated (unclear). *85.266.14. Sandford Orcas, England. 31 Jan. '85.

549 HULK, Abraham. Dutch Shipping by the Shore. Oil on panel. 20.3 x 27.9 cm. Signed. *85.266.13. Sandford Orcas, England. 31 Jan. '85.

550 HULK, Abraham. Dutch Shipping Offshore. Oil on canvas. 19.7 x 29.8 cm. Signed in l/l. *85.266.10. Sandford Orcas, England. 31 Jan. '85.

551 HULK, Abraham, Senior. (1813-97). On the Zuider Zee. Oil on panel. 14.6 x 19.7 cm. Signed in l/l. *85.266.11. Sandford Orcas, England. 31 Jan. '85.

552 HULK, Abraham, Senior. (1813-97). On the Zuider Zee. Oil on panel. 14.6 x 19.7 cm. Signed in l/r. *85.266.12. Sandford Orcas, England. 31 Jan. '85.

553 JOY, William (1803-57). Royal Naval Ship 'Donegal', '78, Guns off Spithead. Oil on canvas. 52.1 x 74.9 cm. Signed in center/l. *85.302.1. London, England. 19 Mar. '85.

554 LADBROOKE, John Berney (1803-79). Wooded Landscape with Figures Resting on a Path. Oil on canvas. 32.4 x 43.2 cm. *85.266.3. Sandford Orcas, England. 31 Jan. '85.



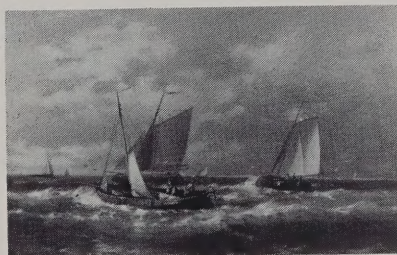
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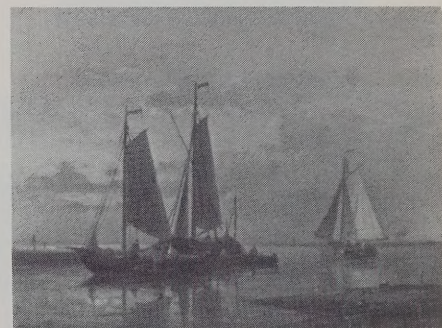
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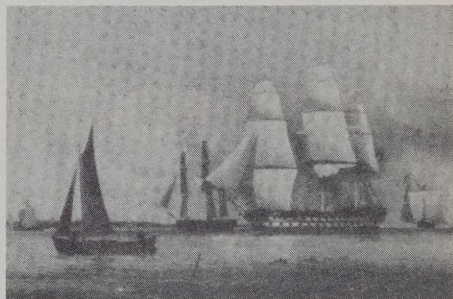
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French, 19th Century

555 NOËL, Jules Achille (1815-81). Nuremberg Market, 1868. Oil on canvas. 60.9 x 49.5 cm. Signed and dated in l/r: Jules Noël/Nuremberg 1868. *85.273.1. Cambridge, Ma. 14 Mar. '85. *Reward*.

556 PISSARRO, Camille (1830-1903). Jeunes filles dans le jardin. Oil on canvas. 38 x 46 cm. Initialed in l/r. *85.243. Milan, Italy. 29 Dec. '84.

557 VALTAT, Louis (1869-1952). Ship in Harbor. Oil on canvas. 46 x 55 cm. Initialed. *85.301. France. Feb. '85.

Hungarian, 20th Century

558 ROTTMANN, Mozart (b. 1874). Grandfather Spira in Uniform, 1920. Oil on canvas. 80 x 60 cm. *85.207.1. Haifa, Israel. 13 Dec. '78.

559 ROTTMANN, Mozart (b. 1874). Grandmother Spira Wearing an Ermine Stole, c. 1900. Oil on canvas. 80 x 60 cm. *85.207.1. Haifa, Israel. 13 Dec. '78.

Italian, 13th Century, attributed

560 Unknown. Annunciation. 56 x 74 cm. Classified Historic Monument 4 June 1973. *85.246. Villeseque-les-Corbières, France. 11 Nov. '82.

Italian, 16th Century

561 MAGISTRIS, Simone de (1534-after 1600). Baptism of Christ. Oil on panel. 65 x 43 cm. Forms part of a nine-panel polyptych. *85.254.1. Visgnola di Bellagio, Italy. 23 Jul. '84.

562 MAGISTRIS, Simone de (1534-after 1600). Beheading of John the Baptist. Oil on panel. 65 x 43 cm. Forms part of a nine-panel polyptych. *85.254.3. Visgnola di Bellagio, Italy. 23 Jul. '84.

563 MAGISTRIS, Simone de (1534-after 1600). Virgin and Child with John the Baptist. Oil on panel. 80 x 75 cm. Forms part of a nine-panel polyptych. *85.254.2. Visgnola di Bellagio, Italy. 23 Jul. '84.

564 TITIAN, Tiziano Vecelli (1485 or 1488-9, d. 1576). Longinus. Oil on canvas. *85.255.1. Milan, Italy. 13 Mar. '84.

565 Unknown. Ecce Homo. Oil on canvas. 100 x 140 cm. *85.252. Fontenay sous Bois, France. 30 Oct. '84.



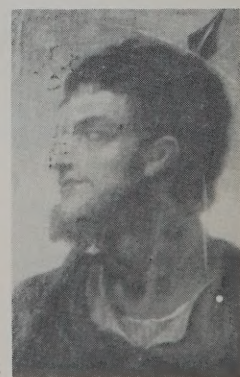
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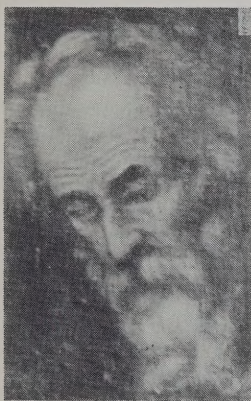
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Italian, 17th Century

566 Tuscan School. Head of Old Man. Oil on canvas. *85.255.2. Milan, Italy. 13 Mar. '84.

Italian, 18th Century

567 GAGGINI, Giovanni Francesco. Adoration of the Magi, 1700-30. Oil on canvas. 165 x 130 cm. *85.282.4. Savigliano, Italy. 25 Dec. '83.

568 GAGGINI, Giovanni Francesco. Adoration of the Shepherds, 1700-30. Oil on canvas. 165 x 130 cm. *85.282.2. Savigliano, Italy. 25 Dec. '83.

569 GAGGINI, Giovanni Francesco. Birth of the Virgin, 1700-30. Oil on canvas. 165 x 130 cm. *85.282.1. Savigliano, Italy. 25 Dec. '83.

570 GAGGINI, Giovanni Francesco. Circumcision of Christ, 1700-30. Oil on canvas. 165 x 130 cm. *85.282.7. Savigliano, Italy. 25 Dec. '83.

571 GAGGINI, Giovanni Francesco. Flight into Egypt, 1700-30. Oil on canvas. 165 x 130 cm. *85.282.3. Savigliano, Italy. 25 Dec. '83.

572 GAGGINI, Giovanni Francesco. Marriage of the Virgin, 1700-30. Oil on canvas. 165 x 130 cm. *85.282.5. Savigliano, Italy. 25 Dec. '83.

573 GAGGINI, Giovanni Francesco. Presentation in the Temple, 1700-30. Oil on canvas. 165 x 130 cm. *85.282.6. Savigliano, Italy. 25 Dec. '83.

Portuguese, 20th Century

574 SMITH, Francis (1881-1961). Shell at Rognac. Oil on canvas. 45 x 60 cm. Signed in l/l. *85.209.1. Lisbon, Portugal. 16 Feb. '84.



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Photographs

French, 20th Century

575 DIEUZAIDE, Jean. And Leaning Towards Earth at the End of Her Life Her Seeds She Donates to the Eternal Cycle. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.4. Ardmore, Pa. 21 Feb. '85.

576 DIEUZAIDE, Jean. Autumn Thistle Leaf in Love, 1977. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.3. Ardmore, Pa. 21 Feb. '85.

577 DIEUZAIDE, Jean. Biblical Image—Cordes, 1967. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.2. Ardmore, Pa. 21 Feb. '85.

578 DIEUZAIDE, Jean. Blue Fruit Dish, 1975. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. *85.248.11. Ardmore, Pa. 21 Feb. '85.

579 DIEUZAIDE, Jean. Chinese Mulberry Leaves, 1978. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. *85.248.9. Ardmore, Pa. 21 Feb. '85.

580 DIEUZAIDE, Jean. Convolvulus in My Garden, 1977. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.15. Ardmore, Pa. 21 Feb. '85.

581 DIEUZAIDE, Jean. Crushed Paper in Front of My Door, 1979. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.5. Ardmore, Pa. 21 Feb. '85.

582 DIEUZAIDE, Jean. Flower of a Dead Tree, 1981. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.6. Ardmore, Pa. 21 Feb. '85.

583 DIEUZAIDE, Jean. Homage to Old Servants: The Mop, 1966. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. *85.248.13. Ardmore, Pa. 21 Feb. '85.

584 DIEUZAIDE, Jean. Jacquie's Bedroom, 1979. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.1. Ardmore, Pa. 21 Feb. '85.

585 DIEUZAIDE, Jean. La saladelle, 1978. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.7. Ardmore, Pa. 21 Feb. '85.

586 DIEUZAIDE, Jean. My Father's Wedding Hat, 1975. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.12. Ardmore, Pa. 21 Feb. '85.

587 DIEUZAIDE, Jean. My Pigeons, 1979. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.14. Ardmore, Pa. 21 Feb. '85.

588 DIEUZAIDE, Jean. My Tower of Babel, 1981. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.10. Ardmore, Pa. 21 Feb. '85.

589 DIEUZAIDE, Jean. St. Benoit's Window in the Ozon Monastery, 1980. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.8. Ardmore, Pa. 21 Feb. '85.

590 DIEUZAIDE, Jean. The Sunflowers in My Garden, 1979. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. 85.248.17. Ardmore, Pa. 21 Feb. '85.

591 DIEUZAIDE, Jean. Wintertime in My Garden, 1980. Approx. 33 x 27.9 cm. Embossed with letter D in l/r. Black and white. *85.248.16. Ardmore, Pa. 21 Feb. '85.



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593

Prints and Drawings

Canadian, 20th Century

592 RICHMAN, Francine. Female Figure. Ink on paper. Approx. 76 x 91 cm. Signed. Black silhouette of female figure on white background. 85.247.7. Westmount, Que. 31 Jan. '85.

Chilean, 20th Century

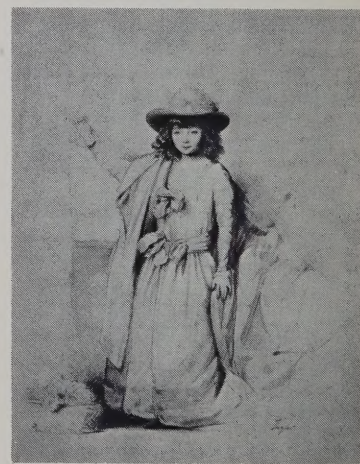
593 BRAVO, Claudio (b. 1936). Little Boy, 1975. Pencil on paper. 61.6 x 45.7 cm. Signed in l/r. *85.242. New York, N.Y. 11 Mar. '85.

French, 19th Century

594 INGRES, Jean-Auguste-Dominique (1780-1867). Henrietta Elisabeth Frédérica Vane. Signed in l/r. Stamped in l/r. Musée de Lille, no. 6813. *85.250. Lille, France. 1981.

Russian, 20th Century

595 POPOVA, Llubovi (1889-1929). Notebook of Drawings (100 pages). Drawings on gray paper. Approx. 91.4 x 58.4 cm. Note: the photos reproduced here are similar to the drawings stolen. Notebook stolen included drawings of trees, nudes and religious subjects. *85.303.1-100. Athens, Greece. Dec. '84.



594



595 Similar to



595 Similar to



595 Similar to

Sculpture

Austrian, 16th Century

596 Unknown. Madonna and Child. Wood. H. 110 cm. *85.238. Eferding, Austria. 21 Aug. '84.

Austrian, 19th Century

597 Unknown. Putto, c. 1800. Wood. H. 28 cm. *85.280. Schönwies-Saurs, Austria. 22 Nov. '84.

Austrian, 20th Century

598 SALZMANN, Walter. Liegende, mit starker Drehung, 1973. Bronze. L. 44 cm. Signed. Inscribed: 82/1979. *85.279. Bregenz, Austria. 18 Oct. '84.

European, 17th Century

599 Unknown. Madonna. Polychrome on wood. H. 31 cm. *85.278. Thalheim, Austria. 18 Oct. '84.

French, Romanesque

600 Unknown. Column Capital. *85.249. Bourges, France. 2 Nov. '84.

French, 15th Century

601 Unknown. Virgin and Child. Polychrome on wood. 110 x 35 cm. Classified Historical Monument, 21 March 1980. *85.177. Aubeguimont, France. 25 Aug. '84.



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French, 19th Century

602 BARYE, Antoine-Louis (1795-1875). Centaur and Lapith. Bronze. 120 x 100 cm. Signed. *85.299. Paris, France. 5 Jan. '85.

French, 20th Century

603 ALONZO, Dominique. Woman Reading a Book, c. 1920. Gilt and silver plated bronze and ivory. H. 24 cm. Signed. *85.295. London, England. Mar. '85.

604 FAUTRIER, Jean (1898-1964). Large Nude Lying Down, 1928. Bronze. L. 57 cm. *85.308. Paris, France. Dec. '84.

German, 19th Century

605 GÖTZFEC, J. Kugeljunge. Bronze, dark patina. H. 25 cm., base 8 x 8 cm. Signed: J. Götzfec, Berlin. Inscribed on base plate: Kugeljunge. Boy balancing on top of a ball. *85.271.1. Manchester, England. 28 Mar. '84. Reward.

Italian, 16th Century

606 Unknown. Virgin and Child. Polychrome on wood. H. 127 cm. Virgin in red tunic, golden mantle lined with dark green fur. *85.251. Luco dei Marsi, Italy. 22 Sep. '84.

Italian, 17th Century

607 Unknown. Angels (pair). Polychrome on wood. H. 63 cm. *85.256.8-9. Pozza di Fassa, Italy. 22 Jul. '84.

608 Unknown. Angels Holding Candlesticks (pair). Polychrome on wood. H. 60 cm. *85.256.6-7. Pozza di Fassa, Italy. 22 Jul. '84.

609 Unknown. Bishop. Polychrome on wood. H. 76 cm. *85.256.5. Pozza di Fassa, Italy. 22 July. '84.

610 Unknown. St. John the Baptist. Polychrome on wood. H. 26.5 cm. *85.256.3. Pozza di Fassa, Italy. 22 Jul. '84.

611 Unknown. St. John the Evangelist. Polychrome on wood. H. 28 cm. *85.256.4. Pozza di Fassa, Italy. 22 Jul. '84.

612 Unknown. Virgin of the Seven Sorrows. Polychrome on wood. H. 74 cm. *85.256.10. Pozza di Fassa, Italy. 22 July. '84.



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Russian, 20th Century

613 ERTÉ, Romain de Tiroff (b. 1892). Firebird. Bronze. *85.264.1. New York, N.Y. 8 Sep. '84.

614 ERTÉ, Romain de Tiroff (b. 1892). Prisoner of Love. Bronze. *85.264.2. New York, N.Y. 8 Sep. '84.

Spanish, 17th Century

615 MENA Y MEDRANO, Pedro, Attributed to (1628-88). San Pascual Bailon. Polychrome on wood. H. 90 cm. (with plinth). Monk dressed in brown habit. *85.210.2. Toledo, Spain. 26 Apr. '84.

616 MENA Y MEDRANO, Pedro, Attributed to (1628-88). San Pedro de Alcantara. Polychrome on wood. H. 85 cm. (with plinth). Monk dressed in brown habit. *85.210.1. Toledo, Spain. 26 Apr. '84.



615



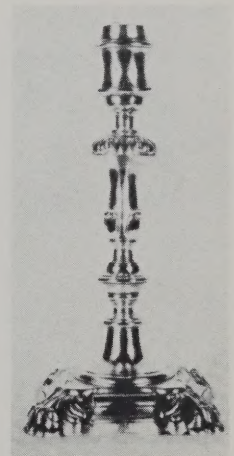
616

Candlesticks, Candelabra, Lamps

617 George II Candlesticks (pair), 1830. Silver. H. 20.3 cm. *85.284.3-4. Frome, England. Dec. '84.

618 ODIOT, Jean-Baptiste Claude. Paris. Candelabra (pair), 1819-27. Silver. H. 45.1 cm. *85.276.1-2. London, England. 29 Nov. '84.

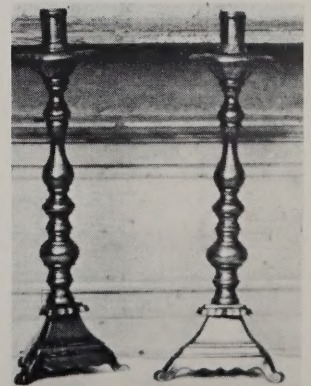
619 Louis XIII. Candlesticks (four). Bronze. H. 44 cm. *85.253.1-4. Nissan-lez-Enserune, France. 16 Nov. '84.



617



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619



620

Clocks, Timepieces, Watches

620 BERTRAND, Charles. Ormolu Clock. *85.277. London, England. 9 Sep. '84.

Reward.

621 CLARKSON, Hewt. Early George III Ebonised Bracket Clock. H. 51 cm. Signed: Hewt. Clarkson, Wolverhampton. Brass chapter ring with Roman numerals and subsidiary date and false pendulum aperture, strike/silent ring to the arch, gilt floral spandrels, the movement with verge escapement striking on a bell, rectangular similarly engraved backplate signed, in a molded bell-top case with scrolling frets above dial. *85.292.1. London, England. Jan. '85.

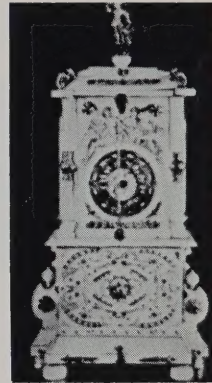
Reward.

622 GAVELLE (for movement). Louis XVI Musical Clock. White marble and gilded bronze. Signed. Wedgwood medallion. *85.300. Paris, France. 27 Jan. '85.

623 GERVE (for movement). Paris. Louis XV Clock. Approx. H. 60 cm. Gilded bronze, green shell. *85.298. Paris, France. 19 Nov. '84.

624 Ivory Clock. Ivory, silver, porcelain. Approx. 20.3 x 12.7 cm. Silver figure of a man on top, beveled glass windows on each side, porcelain clock hands painted with figures and Roman numerals. Semi-precious stones and two gargoyles on top at sides. *85.265.8. Irvine, Fl. 26 Jun. '84.

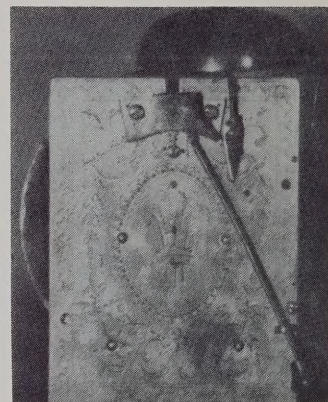
625 LINDSAY, William. London, England. Eight-Day Verge Escapement Clock. Mahogany case. Fleur-de-lis engraved on backplate. *85.286. London, England. Jan. '85.



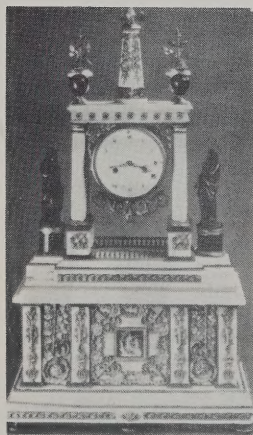
624



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625 detail



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626

626 MALLET and VION. Paris. Louis XVI Obelisk Clock. Gilded bronze. 43 x 20 cm. Bronze signed Vion. Dial and movement by Mallet, Paris. Obelisk on claw feet, with lion's muzzle, mask imitating the sun, and surmounted by a royal crown on a cushion. *85.291. Paris, France. 11 Dec. '84. *Reward.*

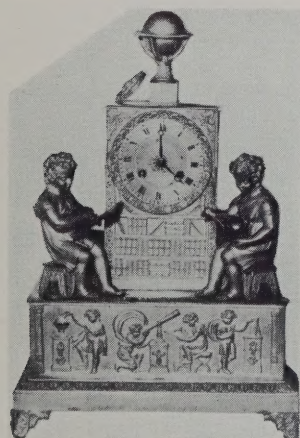


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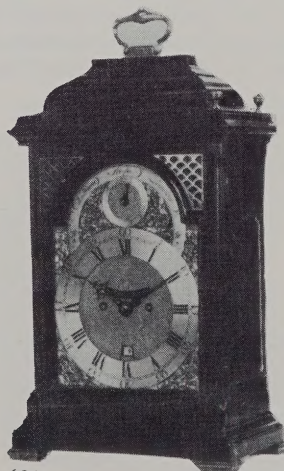
627 NORTON, Eardley. London. George III Mahogany Repeating Bracket Clock. H. 68.6 cm. Date dials inscribed: Eardley Norton, London, No. 4789. Silvered chapter ring, gilt spandrels and subsidiary seconds, strike/silent dial in arch, twin fusee movement with anchor escapement, the similarly inscribed backplate with engraved borders, the bell-top case with brass inlay and ormolu mounts to the canted corners and side frets and on scroll feet. *85.292.3. London, England. Jan. '85. *Reward.*

628 Restoration Period Pendulum Clock. Gilded bronze. 38 x 26.5 x 12 cm. Back of dial inscribed: H and P with a star in the middle. Roman numerals 1071 on back plaque. Repair inscribed: 4-4-31. Two children seated on stools. *85.297. France. Jan. '85.

629 SCAFE, William. London. Ebonised Quarter-Repeating Bracket Clock, mid-18th c. H. 58 cm. Signed in arch: William Scafe, London. Silvered chapter ring, calendar and false pendulum apertures, subsidiary strike/silent dial, the twin fusee movement with verge escapement with pull repeat chiming on six bells and striking on a further bell, the similarly inscribed backplate engraved with scrolling foliage and with later pendulum, in an inverted bell-top case with glazed side panels surmounted by urn finials and on molded plinth feet. *85.292.2. London, England. Jan. '85. *Reward.*



628



629

Enamels

630 Bilston Tobacco Boxes (pair), c. 1780. Blue enamel. Inv. No. on base: 1811/40 and 1812/40. *85.290.1-2. Leeds, England. Jan. '85.

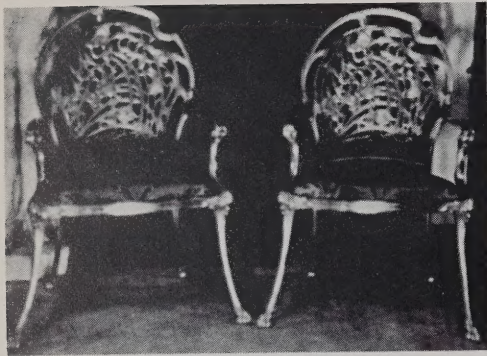
631 MORGAN, William de. English (1832-1917). Persian, Two-Handled Vase, late Fulham period 1898-1907. Enamel. H. 30.8 cm. Decorated by Frederick Passenger. Initialed: FP in black enamel. Base cracked. *85.257. London, England. Feb. '85.



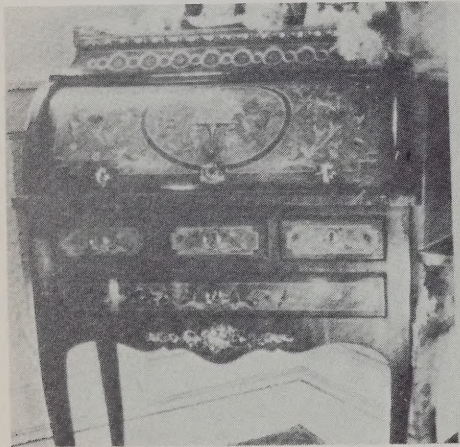
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Furniture, Accessories

632 Art Nouveau Classic Style Chairs (pair), 1890-1920. Bronze, with embossed gold plate. Claw feet, vegetal design, and brown upholstered flower seats. *85.265.4-5. Irvine, Fl. 26 Jun. '84.

633 French Cylinder Bureau, c. 1860. Oak, with white and pink marble top, pierced brass gallery. Approx. 121.9 x 91.4 x 38.1 cm. Cylinder roll top and drawer fronts inlaid with rosewood and boxwood. Ormolu mounts. Roll top reveals two drawers either side and green baize lined slide. Beneath slide are three small drawers (one of which was not stolen) and one full width drawer. *85.293. Hurstbourne Priors, England. 1 Nov. '84.

634 WALTON, George, Attributed to. Double Chair. Oak. *85.289. Gloucester, England. Jan. '85.

Ivories

635 Equestrian Statuette of Napoleon. Ivory horse, silver saddle, Napoleon is silver with ivory face and hands, on green marble base. Approx. H. 40.6 cm. Base decorated with silver overlay and letter N in center of wreath. *85.265.6. Irvine, Fl. 26 Jun. '84.

636 Triptych: Liberation of Vienna, late 19th c. Ivory. H. 31 cm. Mounted on velvet lined board. *85.307. New York, N.Y. 27 Mar. '85.

Liturgical Objects

637 Louis XIII. Cross. Bronze. H. 73 cm. *85.253.5. Nissan-lez-Enserune, France. 16 Nov. '84.

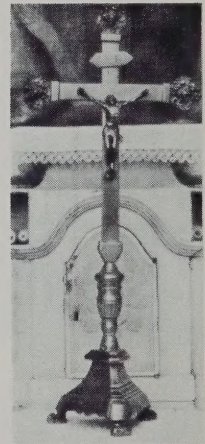
Miniatures

638 SMART, John. English. Portrait of a Lady, 1779. Painting on ivory, in 18 carat gold frame. H. 7 cm. Signed and dated: J.S. 1779. White dotted dress and jacket with blue sleeves. *85.294. Windsor, England. Dec. '84.

639 HUMPHREY, Ozias (1742-1810). English, 18th Century. Portrait of a Young Boy. Approx. 35.6 x 25.4 cm. Boy holds ball bat in right hand, his left arm propped on a fence. *85.265.1. Irvine, Fl. 26 Jun. '84.



636



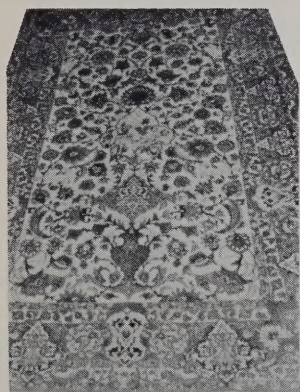
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640 detail



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643

Objects of Art

640 Walking Stick. Limewood. Handle in the form of a girl with a dog. *85.288. London, England. Jan. '85.

Rugs, Carpets

641 Hereke. Turkey. Carpet. 180 x 119 cm. *85.274.2. Rumelange, Luxembourg. 3 Sep. '84.

642 Isfahan. Persian. Carpet. 80 x 69 cm. *85.274.5. Rumelange, Luxembourg. 3 Sep. '84.

643 Isfahan. Persian. Carpet. 101 x 66 cm. *85.274.4. Rumelange, Luxembourg. 3 Sep. '84.

644 Isfahan. Persian. Carpet, c. 1900. 243 x 160 cm. *85.274.3. Rumelange, Luxembourg. 3 Sep. '84.

645 Kashan. Persian. Silk carpet, c. 1950. Silk foundation and silk pile, 350 knots per square inch. 215.9 x 320 cm. Medallion superimposed on Shah Abbas filled rose field. *85.260.16. San Francisco, Ca. Feb. '85.

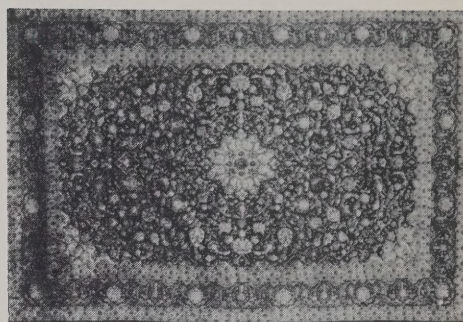
646 Kashkai. Persian. Rug. Wool foundation and wool pile, 120 knots per square inch. 182.9 x 284.5 cm. Flower and comb motif arranged on indigo field. *85.260.3. San Francisco, Ca. Feb. '85.

647 Kashkai, Kashkuli Tribe. Persian. Rug, c. 1850. Wool foundation and wool pile, 225 knots per square inch. 152.4 x 279.5 cm. Three-medallion format with interconnected ivory spandrels, superimposed on flower-filled rust field. *85.260.8. San Francisco, Ca. Feb. '85.

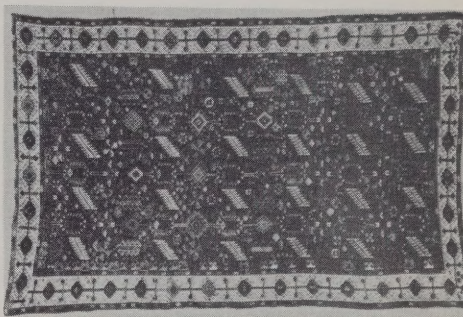
648 Khamseh Federation/Kashkai. Persian. Rug, c. 1870. Wool foundation and fine wool pile, 150 knots per square inch. 154.9 x 233.6 cm. Horsemen and animals on ivory field. *85.260.5. San Francisco, Ca. Feb. '85.



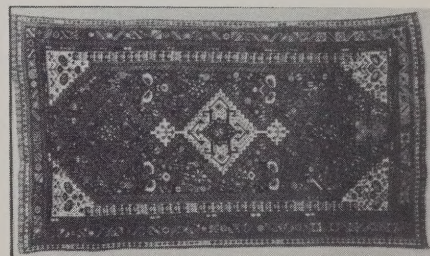
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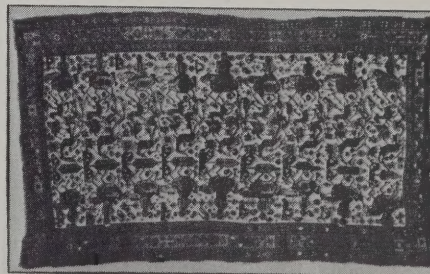
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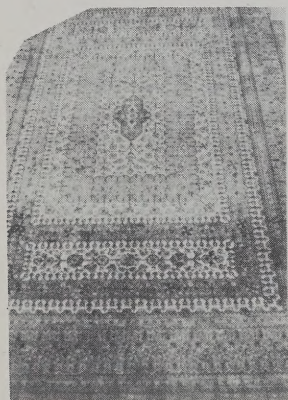
648

649 Qom. Persian. Carpet. Silk. 213 x 142 cm. *85.274.1. Rumelange, Luxembourg. 3 Sep. '84.

650 Serapi. Persian. Rug, c. 1870. Cotton foundation and wool pile, 150 knots per square inch. 356 x 388.8 cm. Ivory sunburst central medallion superimposed on a flower and tendril-filled red field with ivory spandrels. *85.260.9. San Francisco, Ca. Feb. '85.

651 Tekke Turkoman. Central Asian. Main Carpet, c. 1800. Wool foundation and wool pile, 225 knots per square inch. 165.1 x 276.9 cm. Tekke 'guls' on a red field. *85.260.20. San Francisco, Ca. Feb. '85.

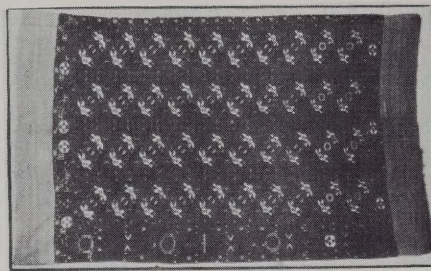
652 Veramin. Persian. Rug, c. 1950. Cotton foundation and wool pile, 225 knots per square inch. Mina Khani motif with small central medallion on ivory field. *85.260.18. San Francisco, Ca. Feb. '85.



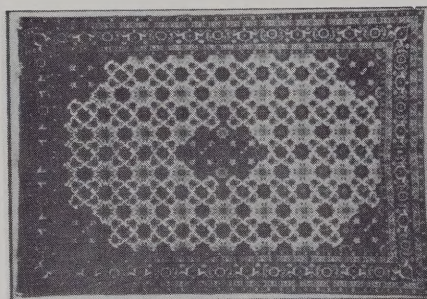
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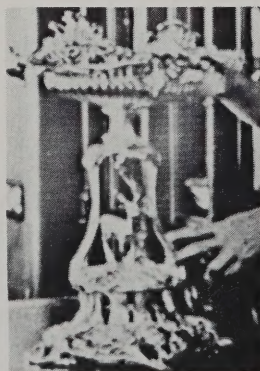
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Silver

653 Art Nouveau Ewer. Bronze, silver plated. H. 61 cm., Diam. platter 45.7 cm. Base decorated with lizards, lily pads, and frogs. Figure of woman on side of ewer handle, leaf design on spout, and figures of men and women in relief on body of pitcher. *85.265.9. Irvine, Fl. 26 Jun. '84.

654 Compotes (pair). Bronze, silver plated. 61 cm. Open work at top and base. Gilt stag in center of stem on one, gold wild boar on other. *85.265.10-11. Irvine, Fl. 26 Jun. '84.

655 Dublin. Irish Circular Saltcellars (pair), 1835. Silver. *85.284.1-2. Frome, England. Dec. '84.

656 St. George and the Dragon. Silver and bronze on marble base with wood trim. Approx. 76.2 x 61 cm. Horse and St. George solid silver. Horse walks over dragon, princess seated behind St. George. *85.265.3. Irvine, Fl. 26 Jun. '84.

657 SMITH, Benjamin. English. Punch Bowl, 1841. Silver gilt. H. 35.6 cm., Diam. 40.6 cm. Decorated with grape and oak leaves and grapes. Sheep, cows, plow and farm implements around base. *85.265.7. Irvine, Fl. 26 Jun. '84.

658 Tankard, 1720. Silver. H. 17.8 cm. Lip added later. *85.285.1. Bristol, England. Jan. '85.

659 Tankard, 1750. Silver. H. 15.2 cm. *85.285.2. Bristol, England. Jan. '85.

660 Teapot, 1788. Silver. Inscribed on base: Mrs. Belton—Essex 1788. *85.287. Hampshire, England. Jan. '85.

661 Teapot, 1810. Silver. *85.285.3. Bristol, England. Jan. '85.

Oriental Art



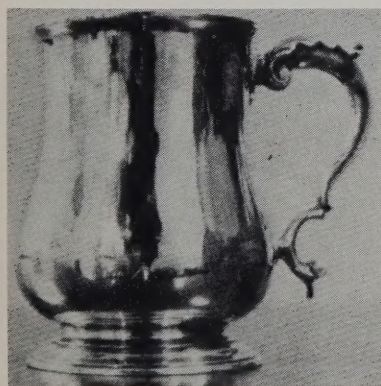
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Chinese

Enamels

662 Horse. Cloisonné, wood base. Approx. 30.5 x 38.1 cm. Saddle and blanket removable. Blanket decorated with brass enamel. Light blue colors. *85.265.12. Irvine, Fl. 26 Jun. '84.

Ivories

663 Censer. White ivory, on teak stand. Approx. 21.6 x 3.8 cm. Incense burner on tripod, with loose ring handles. Low relief filled with black ink. Coiled dragon in high relief and open work on cover. Three legs decorated with lion's mask and paw. *85.106.11. Northampton, Ma. 19 Dec. '84.

664 Riding Musician: Man on Deer. White ivory, teakwood stand. Approx. H. 15.2 cm. Both figures facing right. Deer's head upright, but turned towards left. Man with long ponytail, playing lyre, right leg slung over front of animal. *85.106.5. Northampton, Ma. 19 Dec. '84.

665 Riding Musician: Man on Water Buffalo, Playing Pipe. White ivory, teakwood stand. Approx. H. 15.2 cm. Both heads facing left. Animal's head curved downwards, legs spread. Figure's wide sleeves draped over animal's back, arms bent upwards, long ponytail. *85.106.4. Northampton, Ma. 19 Dec. '84.

666 Standing Ladies (pair), 19th c. Ivory. H. 26.4 cm. Holding large lotus leaves. *85.304.1-2. London, England. 21 Feb. '85.



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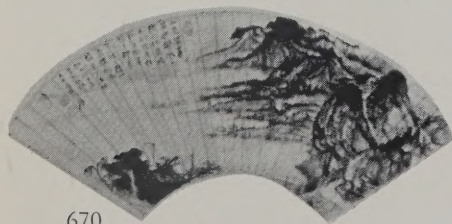
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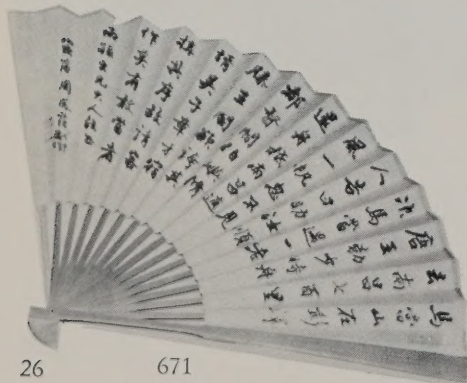
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Paintings

667 CHA PAK SHEK. Waterlily and Dragonfly. Approx. 152.4 x 45.7 cm. *85.283.3. Crown Colony of Hong Kong. 22 Jan. '84.

668 CHAN PUN-TING, FOO SUM-FAN, and KI CHENG-SAI. Two Men Sitting Under a Tree Near a Stream. Approx. 182.9 x 76.2 cm. Signed by Foo Sum Fan in center/l and by other two artists in center/r. *85.283.4. Crown Colony of Hong Kong. 22 Jan. '84.

669 CHEUNG PAK-YING. Fan. *85.283.12. Crown Colony of Hong Kong. 22 Jan. '84.

670 CHEUNG TAI-CHIN. Fan with Landscape. *85.283.11. Crown Colony of Hong Kong. 22 Jan. '84.

671 CHOW FUNG CHO. Fan. *85.283.9. Crown Colony of Hong Kong. 22 Jan. '84.

672 FOO SUM-FAN. Landscape. Approx. 182.9 x 45.7 cm. *85.283.2. Crown Colony of Hong Kong. 22 Jan. '84.

673 Landscape. 146.5 x 74.5 cm. Black and white. *85.270.3. Crown Colony of Hong Kong. 21 Mar. '83.

674 LAW SHEK KAM. Fan with Landscape. *85.283.10. Crown Colony of Hong Kong. 22 Jan. '84.

675 Leaves and a Cicada. 57.5 x 29 cm. Leaves light red, branches black and brown. Chinese characters black, and chop-mark red. *85.270.4. Crown Colony of Hong Kong. 21 Mar. '83.

676 LI TING. Fan. *85.283.8. Crown Colony of Hong Kong. 22 Jan. '84.

677 Loofah Gourds with Small Bird on Branch. 105 x 42 cm. Loofahs green, blossom yellow, branches black, and bird gray-black with brown. Chinese characters black, and chop-mark red. *85.270.1. Crown Colony of Hong Kong. 21 Mar. '83.

678 Plum Tree. 123 x 38 cm. Branches black with brown, blossoms violet. Chinese characters black, and chop-mark red. *85.270.2. Crown Colony of Hong Kong. 21 Mar. '83.

679 TAI KWUN YUEN. Garden. Painted on scroll. 182.9 x 304.8 cm. *85.283.19. Crown Colony of Hong Kong. 22 Jan. '84.

680 WU SONG YHU. Tigers of Three Different Colors. 213.4 x 91.4 cm. *85.283.5. Crown Colony of Hong Kong. 22 Jan. '84.

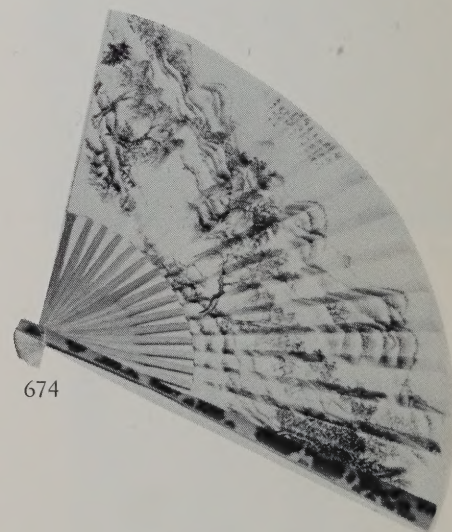
681 YAM PAK NIN. Bird and Flowers. Painted on cloth. 182.9 x 30.5 cm. Glossy surface. *85.283.1. Crown Colony of Hong Kong. 22 Jan. '84.



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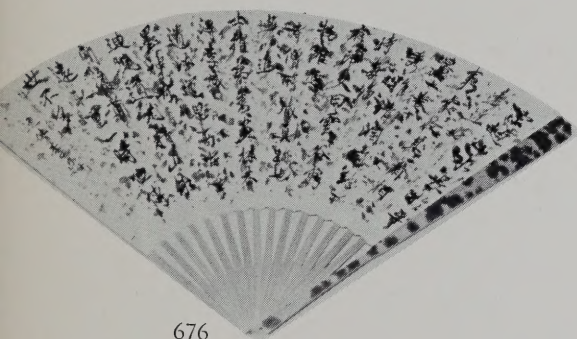
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682 YU FEI OM. Flower and Bird. 182.9 x 61 cm. *85.283.6. Crown Colony of Hong Kong. 22 Jan. '84.

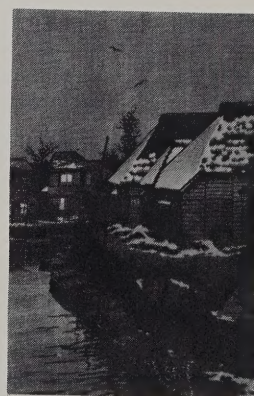
683 YU FEI OM. Peony. 182.9 x 61 cm. *85.283.7. Crown Colony of Hong Kong. 22 Jan. '84.

Japanese

684 HASUI, Kawase (1883-1957). Remaining Snow at Urayasu (Urayasu no zansetsu), 1932. Colored woodcut print. Approx. 36.4 x 24 cm. Signed and seal in l/r. Publisher's stamp: right margin. On reverse: publisher's paper stamp and two seals in red. Colors are lavender, brown, gray, black and white. Residue of cellophane tape across top. *85.195. Eugene, Or. 9 Nov. '84.



683



684

Arms and Armor

685 Bayonet, Plug, 1670. Steel, brass, wood.
3.7 x 46 x 8.5 cm. Acc. No.: 975.319.
*85.245. St. John's, N.F. 21 Dec. '84.

686 Curved Arabian Sword and Scabbard.
Blade L. 83 cm., Scabbard L. 92 cm.
*85.268.2. Glasgow, Scotland. 14 Jan. '85.

687 Straight Arabian Sword and Scabbard.
Blade L. 87 cm., Scabbard L. 89 cm.
*85.268.1. Glasgow, Scotland. 14 Jan. '85.

Books, Documents, Manuscripts

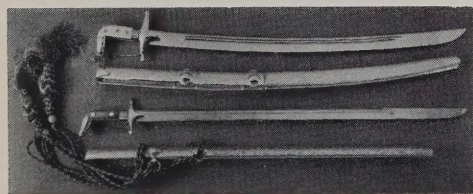
688 LINCOLN, Abraham. Emancipation
Proclamation, 1 January 1863. 55.9 x 44.5 cm.
Signed by Abraham Lincoln, William H.
Seward, and Jno [John] G. Nicolay.
Philadelphia: Leypoldt, June 1864. No.: one of
48 signed copies of the authorized edition of
the Emancipation Proclamation. *85.263.
Philadelphia, Pa. Before Nov. '84.

Machines

689 SHERMAN, C. R. American. Steam
Powered, Scale Model Locomotive and
Tender, 1882. Brass boiler. L. 121.9 cm.,
Diam. drivers 12.1 cm., L. of Stroke 4.8 cm.
Tender inscribed: C.M. & S.P.R.R., engine
cab inscribed: Isabelle. Hand-made. *85.244.
Louisa, Va. 2 Mar. '85. *Reward.*

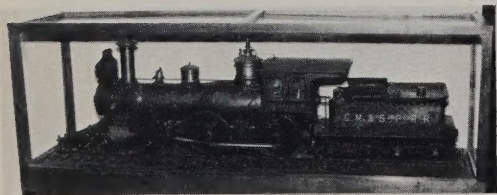


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